

THE PROPER HEIGHT.



SHE: "What do you think is the proper height to hold my dress up?"

He: "Just a little over two feet."—*Fun.*

BARBER: "You say you have been here before? I don't seem to remember your face." Victim: "Probably not. It is all healed up now."

TURKISH SOLDIERS ON GUARD AT CONSTANTINOPLE QUAY.

SINCE the Sultan of Turkey was rudely awakened to the fact that the very retention of the crown that sits so heavily upon his head depended upon the ability of his myrmidons to maintain order, at least in Constantinople, the position of the police and soldiery who have been entrusted with the care of keeping the blood-lustful scum of the city within bounds has had nothing of the sinecure about it. Danger was and is as much to be apprehended from seaward as from the slums, and the quays have to be strongly guarded in consequence; for, during the recent riots—were they officially advised, or did they sniff plunder from afar?—boat-loads of murderous pillagers poured into the city from Asia Minor, and took a leading part in the massacres, while the troops looked calmly on. Now, however, the conditions—for the nonce, at all events—are changed, and should any other robber bands attempt an excursion they will meet with a very different reception from the soldiery on guard. The interesting illustration showing the Sultan's watch dogs on guard was sketched by a London Graphic artist and his task was no easy one. The Turks are a suspicious people and firmly believe that the man who paints or draws the human face or form will be required to furnish his pictorial presentment after his death with a soul.



ENGLISH CARICATURES OF THE GREAT NAPOLEON.

The literature and art of the great Napoleonic era have been pretty thoroughly explored during the past few years, except in one field—the treatment of the great Napoleon by the English caricaturists. Yet that is a most interesting phase of the great epoch in which the Man of Destiny was the central figure.

We reproduce on this page four representative cartoons by English artists at that time. No. 1 was drawn by Rowlandson. It was entitled "The Devil's Darling." It shows the popular English conception of Napoleon as a Satanic genius. No. 2 is by the same artist and was originally published in water colors, entitled "The Two Kings of Terror." To the English popular mind in 1805 (the date of this cartoon) Napoleon was above all a monster of carnage and cruelty,



III. Napoleon cartoon by James Gilray, 1805—"The World's Plum-Pudding in Danger; State Epicures Taking Petit Supper."

worthy to rank with death himself, "the last great enemy of mankind."

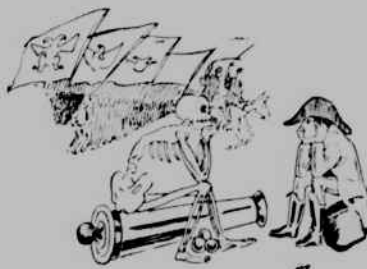
No. 3 is from the pencil of the celebrated James Gilray. It was entitled, "Plum Pudding in Danger—State Epicures Taking Petit Supper." Gilray's idea of the situation (1805) was that Europe was a big

No. 4 is another of Gilray's productions, and one of his coarsest. It shows John Bull carrying the head of Napoleon aloft on a pitchfork, fresh from the executioner's block. This gory cartoon was entitled: "Napoleon, Forty-Eight Hours After Larding in England." From the mouth of John Bull in the original cartoon words were represented as coming, which are too coarse to be here reproduced. Among other things he was represented as shouting to the dishonored head of Napoleon was this: "Ha? My little Boney! What dost think of Johnny Bull now? Plunder old England, hey? Make French slaves of us all, hey? etc., etc."

Such was the wit and humor of the English cartoonists who dealt with the great Napoleon. They were grim jokers.



I. Napoleon cartoon by Thomas Rowlandson, 1805—"The Devil's Darling."



II. Napoleon cartoon by Thomas Rowlandson, 1805—"The Two Kings of Terror."

plum pudding, with Napoleon on the one side of it and Nelson on the other, competing as carvers for the largest slices of it.



IV. Napoleon cartoon by James Gilray, 1805—"Napoleon 48 hours after landing in England."